

1911.

SYLLABUS  
OF THE  
SPECIAL TRAINING COURSE  
FOR TEACHERS.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.

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INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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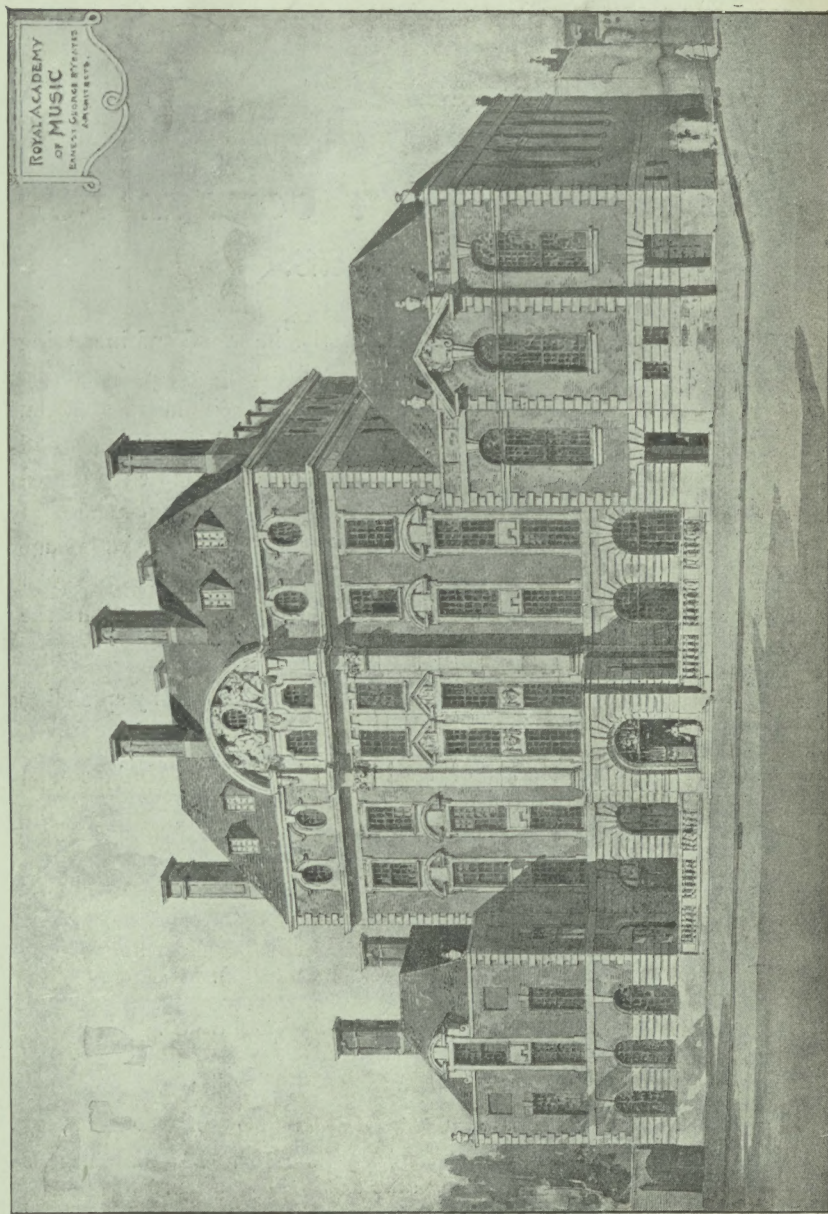
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Royal Academy Exhibition, 1910.

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ROYAL ACADEMY OF MUSIC, YORK GATE, LONDON, E.C. 4.



## SPECIAL TRAINING COURSE FOR TEACHERS.

THIS Course has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of GENERAL MUSICIANSHIP (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side.

The Course will consist of a series of Lecture-Lessons by specialists in the following subjects:—

- (I.) The fundamentals of teaching Pianoforte Technique and Interpretation (elementary and advanced).
- (II.) Ear-Training and Sight-Singing.
- (III.) Aural and Keyboard Harmony-Study.
- (IV.) Musical Analysis (including the study of Form and of the characteristics of Music of various periods).
- (V.) Class-Singing and Voice-Production for Children.
- (VI.) Elementary Psychology as applied to teaching.

The Course will also include one individual lesson per week in Pianoforte-Playing. Although this is optional,\* it is desirable that those entering for the Course shall take this weekly lesson.

\* The student may be exempted from this lesson under certain circumstances. (see par. 3, page 4).



All the above-named Lecture-Lessons are designed with the primary object of being a TRAINING IN TEACHING, and students attending them may, from time to time, be called upon to give practical demonstration of points specified by the Lecturers.

The fee for the Teachers' Training Course (to include *all* Lecture-Lessons and, in addition, one lesson per week in Pianoforte-Playing) is eleven guineas (£11 11s. 0d.) per term.

The fee for the above Course (excluding the lesson in Pianoforte-Playing (par. 3, page 4) is eight guineas (£8 8s. 0d.) per term.

In addition, there is an entrance fee of five guineas. This entrance fee is not required from Students already in the Academy.

Persons who are exempt from attendance at the lectures on Ear-Training and Voice-Culture (as specified in par. 3, page 4) will pay two guineas less on the whole year's course.

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Persons already taking the ordinary Students' Course in the Royal Academy of Music, or others, may attend SINGLE COURSES of Lecture-Lessons in any of the subjects named on page 2 by special arrangement; but only those taking the whole year's Course in all these subjects will be eligible for the special Examination referred to on page 4.

The Fees payable for separate Courses are as follows:

						Per Term.		
						£	s.	d.
Fundamentals of Pianoforte Technique and Interpretation—								
	<i>Elementary</i>	...	...	...	...	1	1	0
	<i>Advanced</i>	{ Mr. Beringer		...	...	1	11	6
		{ Mr. Matthay		...	...	1	11	6
Ear-Training and Sight-Singing	...	...	...	...	...	1	1	0
Aural Harmony	...	...	...	...	...	1	11	6
Musical Analysis	...	...	...	...	...	1	11	6
Class-Singing and Voice-Production	...	...	...	...	...	1	1	0
Elementary Psychology	...	...	...	...	...	0	10	6
Pianoforte (Individual Lessons)	...	...	...	...	...	4	4	0



## SPECIAL TEACHERS' EXAMINATION.

(See Special Syllabus to be issued in January.)

In the autumn following each yearly course of study an Examination will be held. Those reaching the required standard in the various subjects of examination will be recommended to the Directors of the Academy for the distinction of ASSOCIATE OF THE ROYAL ACADEMY OF MUSIC, with the privilege of the use after their names of the letters A.R.A.M.

Attendance during at least one complete year of the Special Training Course (three terms) is necessary before a student is eligible for this Examination.

Persons who hold the Certificate of Merit of the Royal Academy of Music in Pianoforte-Playing, or who are Licentiates of the Academy in that subject, are exempt from the SOLO-PLAYING portion of the above-named Examination, but must submit to all the other specified tests. Similarly, persons who hold a certificate in Voice-Culture, Sight-Singing and Ear-Training granted by the Royal Academy of Music in 1911, or later, will be exempt from the tests in those subjects and from attendance at the lectures thereon. Such persons will pay the reduced fees mentioned on page 3.

The Examination will be based upon the matters detailed in the annexed Synopses, and will also include the performance of contrasted movements selected by the candidates from the list of works announced for this purpose in the Special Examination Syllabus to be issued in January, except for candidates exempted in accordance with previous paragraph.

The Examination will be partly *viva voce*, and partly by means of papers. The *Viva Voce* Examinations will be conducted by Boards of not less than two examiners. Ample time will be given for the working of the various papers.

The fee for the whole examination is ten guineas, and the last date for entry will be one month before the date of the examination in the Autumn of 1912, as announced in the Special Examination Syllabus.

The Syllabus of the Special Examination referred to in the foregoing paragraphs will be issued during January, 1912, and will be forwarded on application after that date.



## SYLLABUS OF LECTURE-CLASSES.

The Lectures will be distributed over the academic year from September, 1911, to July, 1912.

### I (a). The Fundamentals of Teaching Pianoforte Technique and Interpretation.

ELEMENTARY.

Lecturers: { Mrs. CURWEN.  
Miss M. SCOTT GARDNER.

General principles—A child's first pianoforte lesson—How and in what order to present the elements of music to his notice in a practical manner—The instrument—Sound: its pitch, quality and duration—Time and rhythm—The relation of ear-training to the pianoforte lesson—Phrasing and elementary form—Sight playing—Simple transposition.

### I (b). The Fundamentals of Teaching Pianoforte Technique and Interpretation.

ADVANCED.

Lecturers: { Mr. OSCAR BERINGER.  
Mr. TOBIAS MATTHAY.

SYNOPSIS OF LECTURES BY MR. OSCAR BERINGER.

On the use and relation of technical exercises—The relation of Etudes—Their use preparatory to the performance of works of composers of different periods and schools.

On the division of time for practising technique—Etudes—Bach and the polyphonic school—Classical school—Romantic school—Modern school.

On characteristics in the performance of works of composers of different periods and schools, including Time—Variations in Time—Tone—Expression—Phrasing—Fingering—Ornamentation and the use of the pedals.

On practical pianoforte teaching—Lessons in technique, Etudes and pieces given by individual students under the personal supervision of the lecturer.

On the progressive choice of Etudes and pieces for students of different degrees of advancement.

On Sight-reading—Memorising—Transposing—Modulating.

Criticism of students' practical essays in teaching.

SYNOPSIS OF LECTURES BY MR. TOBIAS MATTHAY.

(i.) *The Fundamentals of Technique.*

The mechanism of the instrument—The nature and duration of the act of tone-production—Tone quantity, quality and duration—Degree of force, how determined—Key-resistance—Aural-attention—



Time-attention—The muscular factors—Stiffness *v.* Freedom—Legato and staccato—The basic forms of muscular combination—The relationship between action and movement—Touch equalisation—The rotation principle—Lateral adjustments—Details of combinations and varieties of touch—The teaching of the touch-facts—Criticism of students' practical essays in teaching.

(ii.) *The Fundamentals of Interpretation.*

General principles of teaching—Real practice *v.* Automatic strumming—The use and abuse of example—Difference between cramming and real teaching—The principle of Shape in music—The scanning of rhythm—Unclear passage work and its correction—Divided passages—The basis of continuity in performance—The Rubato principle: its various forms and combinations—The definite and indefinite in Rubato—The factor of tone variety—Duration and its application—The principles of pedalling—The principles of fingering—The principles of memorising—Criticism of students' practical essays in teaching.

## II. Ear-Training and Sight-Singing.

Lecturer: MR. F. C. FIELD HYDE.

### ELEMENTARY COURSE.

Psychological considerations on sight-singing and ear-training—Absolute pitch, relative pitch, and scale relationship: their respective values as bases of musical education—The effect of early sight-singing and ear-training on subsequent musical study: instrumental, theoretical, and vocal—The value of class-instruction—Principles of class (or choir) management and teaching—Qualifications necessary in the teacher—The recognition of the relationships within the major scale—Mental effects—Common accidentals and their effects on tonality—Transitions to related keys—Identification by ear of simple melodies and phrases—The application of scale relationship to the staff—Difficulties in staff sight-reading—The relationships between staff and sol-fa notations—The place of the latter—The dual notationist.

Time—Teaching by note values *v.* teaching by rhythmical effects—Pulse, accent, measure—The rhythmic patterns found in simple time, and the order in which they should be taught—The time names—Time dictation—Ear tests in melody and rhythm combined.

### ADVANCED COURSE.

The higher development of the subjects of the elementary course—Extraneous modulations—Chromatics—The minor—Methods of teaching—The keyboard chart—Identification of "inner parts"—Ear tests in two or more parts.

Time—Rhythmical tests in compound time—A key to rhythmical difficulties—Hints on class-management.

In both the Elementary and Advanced Courses, practice in actual class management and teaching will be given.



### III. Aural Harmony.

Lecturer: Mr. STEWART MACPHERSON.

Harmony as a continuation of elementary ear-training—The relation of harmony to the pupil's instrumental study—The recognition of chords and progressions by the ear—The mental effect of various chords, etc.—Phrasing and cadences—Harmonization of melodies at the keyboard—The treatment of unessential notes—Passing-notes and suspensions—How to modulate readily—Transposition: the playing of harmonic progressions in all keys—Harmonic and contrapuntal dictation—The harmonic styles of different periods of musical history—The fundamentals of effective harmony-teaching.

### IV. Musical Analysis, etc.

Lecturer: Mr. STEWART MACPHERSON.

The study and appreciation of musical design: its value to the player and the listener—Right and wrong uses of analysis—Rhythmic shape—Phrasing—The form of complete movements, from the national tune or folk-song to the sonata and the symphony—The development of the sonata and symphony—Contrapuntal forms—The historical side of musical study—The principal periods of musical history—The value of an appreciation of the style and characteristics of each of these periods—The teaching of form to young pupils—How it interests and helps them when simply and intelligently explained—The "Appreciation Class": its value and management.

### V. Voice-Culture and Class-Singing for Children.

Lecturer: Mr. JAMES BATES.

The organs employed in singing—Breathing—Range of children's voices—"Head voice," "Middle voice," "Chest voice"—Blending of registers—Vowel sounds and consonants—Principal attributes of pure vocal tone, and how to acquire them—Causes of and cures for bad tone and faulty intonation—Enunciation and elocutional phrasing—Expression—How to treat "bad ear" and other difficulties—The teaching of unison songs, rounds and canons—Balance and blend of voices in part-singing—Two-part and three-part exercises and songs—Class management and the direction of a choir of children.

### VI. Elementary Psychology.

Lecturer: Mr. JOHN ADAMS, M.A., B.Sc., *Professor of Education in the University of London.*

The purpose of these lectures is to make the student acquainted with the principles underlying all educational process, and to give him such general guidance as will enable him to apply those principles to the practice of teaching music.

*Lecture i.: Nature and Scope of Education.*

Education implies deliberate manipulation of the nature of the pupil—Knowledge used as a means to this end—Education as self-realisation—Education as preparation for everyday life—Education as a



preparation for a special line in life—General and specific education—Meaning of training and teaching—Formal training and its fallacies—Instruction in relation to education—Relation of psychology to education.

*Lecture ii.: Study of the Individual Pupil.*

Psychology formerly confined itself to the study of the mature type; newer psychology recognises all stages—Genetic psychology—Varieties of pupils—Temperament—The Humours classification—Sensories and motors—Physical basis of character—Types and their classification—Co-efficients of the natural powers of individual pupils—The Faculty-psychology and its errors.

*Lecture iii.: Perception and Presentation.*

Pupil absorbs the environment, and is absorbed by it—The acquiring of knowledge—The inner and the outer world—Resemblance *v.* Correspondence—Sensation as a means of getting into touch with the environment—Pure sensation—Sensation distinguished from perception—Training the senses—The preferred sense—Nature and function of observation—Apperception and inference—Mental backgrounds—Inference points—Gaping point.

*Lecture iv.: The Thought Processes.*

Difference between the perceptual and the conceptual—Nature and origin of ideas—Abstraction and generalisation, and misconceptions regarding them—The series, *Percept, Image, Generalised Image, Concept*—Interplay between the abstract and the concrete in teaching—Connotation and denotation—The definition—Static and dynamic view of the concept—Ideomotor function—Association and its forms.

*Lecture v.: Attention and Interest.*

Attention a prehensile process—Focus of consciousness—Always rhythmic—Concentration and diffusion—Duration of purely voluntary attention—The mark of voluntary attention—The mechanism of attention—Teacher's object in manipulating attention—Interest the pleasure-pain tone that accompanies attention—Dynamic force of interest—Confusion between the interesting and the pleasant—Interest as means and as end.

*Lecture vi.: Habit and its Relation to Skill.*

Education may be said to be the process of turning the conscious into the unconscious—Bergson's two kinds of memory—Turning fact into faculty—Paid-up intellectual capital—Instinct and habit—The growing point—Making and breaking habits—Accommodation—Imitation: spontaneous and deliberate—Suggestion in relation to imitation—Auto-suggestion and pseudo-auto-suggestion—The upper brain and the lower—Skill in relation to consciousness.

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Issued by order of the Committee of Management, July, 1911.

F. W. RENAUT,

Secretary.



